



ASSEMBLING MARCH

FOR PIANO BY
Chas Wels.

Op. 110.

5

NEW YORK
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Charles Wels, Op. 110.

Tempo di Marcia.

mf

sempre cres.

p

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a melodic line with a long slur spanning across the first two measures, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *sf* (sforzando).

The second system continues the musical piece. The treble staff shows a melodic phrase with a slur and a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamic markings include *sf* and *mf* (mezzo-forte).

The third system of musical notation shows further development of the melody and accompaniment. The treble staff has a slur over a group of notes, and the bass staff continues with a consistent rhythmic pattern.

The fourth system of musical notation includes a first ending bracket over the final two measures of the system. The treble staff has a melodic line with a slur, and the bass staff has a supporting accompaniment. Dynamic markings include *sf*.

The fifth system of musical notation concludes the piece with two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. The treble staff has a melodic line with a slur, and the bass staff has a supporting accompaniment. Dynamic markings include *sf*.

Cantando

First system of musical notation. The upper staff is a vocal line in bass clef with a melodic line and a fermata. The lower staff is a piano accompaniment in bass clef with chords and a melodic line. Dynamics include *p* and *f*. The text *piano il accomp.* is written above the piano staff.



Second system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamics include *sf*.



Third system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamics include *cres.* and *f*.



Fourth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamics include *p*, *sf*, and *f*.



Fifth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamics include *cres.*, *sf*, and *p*.





brillante

sf *ff sempre al Fine*

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The first page, for instance, brings us face to face with the "OLD FOLKS AT HOME," who for a score of years or more have been familiar household friends, and are still bright, ever popular, and vigorous, in spite of their old age. Our most famous vocalists delight to voice their praises, and as the familiar lines of "Way down upon de Swanee river" flow forth so sweetly from the fair lips of some favorite cantatrice, the whole world stops to listen, with applauding hearts and hands. Stephen C. Foster, the author of "OLD FOLKS AT HOME," and others of the celebrated melodies which bear his name, has long since finished his work, but will not soon be forgotten. His compositions have a world-wide reputation, and in this book we are pleased to find many of his best and most popular pieces. Some of them are—"MASSA IN DE COLD, COLD GROUND;" "GENTLE ASNIE;" "UNCLE NEG;" "FAREWELL, MY LULLY DEAR;" "GWINE TO RUN ALL NIGHT;" "ANGELINA BAKER;" "MELINDA MAY;" "MY OLD KENTUCKY HOME, GOOD-NIGHT;" "OLD DICK TRAY;" "OLD BLACK JOE;" and others.

A few pages on, we meet with the first of Wm S. Hays' sprightly compositions, "ANGELS MEET ME AT THE CROSS-ROADS." This is followed by "THE LITTLE OLD LOG CABIN IN THE LANE,"

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And so on through the entire book, we might mention the titles of familiar and famous songs by such authors as we have already named, as well as by such shining "minstrel lights" as James E. Stewart, old Dan Emmett, James A. Bland, T. D. Rice, Buckley, Christy, Bryant, Harris, Bloodgood, Luke Schoolcraft, and others more or less known to fame.

In point of variety of subjects, there is not the slightest ground for complaint. In addition to those already mentioned, we find "THE VALLEY GAL THAT WINKED AT ME;" "OH, SUSANNA;" "GOOD-BYE, LIZA JANE;" "I SEEN HER AT THE WINDOW," and other songs concerning sweethearts; such old-time "end songs" as "GOOD SWEET HAM," by James E. Stewart; "JORDAN IS A HARD ROAD TO TRAVEL," by old Dan Emmett; "BALM OF GILEAD," by H. T. Hyatt; "CLARE TO KITCHEN," by T. D. Rice; "SHINE ON," by Schoolcraft, and more of a like nature.

"TINKLING STARS ARE LAUGHING, LOVE," by Ordway; "LISTEN TO THE MORNING BIRD;" "DARLING NELLY GRAY;" "POOR OLD UNCLE RUFUS," words by Harry Bloodgood; "POOR OLD SLAVE;" "TRAILING BACK TO GEORGIA;" "I'VE GWINE BACK TO DIXIE;" and "THE OLD HOME AINT WHAT IT USED TO BE," are other notable titles. Of the things which are on everybody's tongue just now, there are "IN THE MORNING BY THE BRIGHT LIGHT," and "DEM GOLDEN SLIPPERS," as familiar examples.

This will, perhaps, suffice to show the nature of the book, and in conclusion, it may only be necessary to add that there are ninety-four pieces in all, averaging between two and three pages each, and occupying 215 full-sized pages.

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